

Gospokyridie

I have long been fascinated with the conflict between Eastern and Western churches, more specifically by the age-old paradox between similarity and contrast. After all, most of the theological views, liturgical practices and musical traditions are common to both churches, or at least were recognizably related until recent changes such as the Second Vatican Council.

Gospokyridie is an attempt at reconciling both traditions. As the anagram in the title suggests, it combines the Slavonic 'Gospodi' with the the Greek (and Latin) 'Kyrie' - texts that have been typical of liturgical practice throughout the continent for as long as the record shows. Both texts have been set with male singers in mind, though any decent reworking of the chords is perfectly acceptable. The choice for male voices was inspired by the particular circumstances of the creation of this piece, on 23rd November 2008, where two all-male ensembles performed it for the very first time. It is by no means an ill-inspired sexual schism.

As far as performance is concerned: tempo indications are valid for polyphonic sections only - plainchant has its own pulse and rhythm, which should be preserved at all costs. Whenever the two choirs sing together, they should coincide on the ▼ symbol. Obviously, both choirs should pay attention to balance and adapt the dynamics accordingly. If the conductor should choose to repeat the 'Amen', the first ending ought perhaps to be sung without the *crescendo*.

Gospokyridie has a ternary structure, both on macro and on micro level. This is the outline of the piece:

Part 1: Gospodi (3 x 2)
 Kyrie (3 x)
 Gospodi (3 x 2)
 Christe (3 x)
 Gospodi (3 x 2)
 Kyrie (3 x)

Part 2: Recitative in Latin, accompanied with wordless chords, and Slavonic doxology

Part 3: Amen/Amin

It has been an interesting experience writing this piece, exploring the possibilities of an all-male tessitura. Although I haven't dedicated the piece specifically to him, I feel indebted to Hugo Smekens for suggesting I take it on and insisting I finish it. I hope it finds its way to various settings and arrangements and, above all, to many a listener's ear.

Sint-Pieters-Leeuw, November 2008
Joachim Kelecom

for her

Gospokyridie

The Great Litany and the Easter Kyrie

Plainchant from Kyriale 'Lux et Origo'

Joachim Kelecom
(°1977)

Allegro (♩ = c. 120)

Plainchant

Tenor 1

Tenor 2

Baritone

Bass

Pl.C.

T 1

T 2

B

B

Go-spo-di po-mi - luj, Go-spo-di po-mi - luj, Go-spo-di po-mi - luj, Go-spo-di po - mi - luj,

Go-spo-di po-mi - luj, Go-spo-di po-mi - luj, Go-spo-di po-mi - luj, Go-spo-di po - mi - luj,

Go-spo-di po-mi - luj, Go-spo-di po - mi - luj,

Ky - ri-e — e - le - i - son.

Go-spo - di po - mi - luj, Go-spo - di po - mi - luj, *p* Go - - - spo - di,

Go-spo - di po - mi - luj, Go-spo - di po - mi - luj, *p* Go - - - spo - di,

Go-spo - di po - mi - luj, Go-spo - di po - mi - luj, *p* Go - - - spo di,

Go-spo - di po - mi - luj, Go-spo - di po - mi - luj, *p* Go - - - spo - di,

8

Pl.C.

Ky - ri-e — e - le - i - son. Ky - ri-e — e - le - i - son.

T 1

8 po - - - mi - luj, Go - - - spo - di. *f* Go-spo-di - po-mi - luj,

T 2

8 po - - - mi - luj, Go - - - spo - di. *f* Go-spo-di po-mi - luj,

B

8 po - - - mi - luj, Go - - - spo - di. *f*

B

8 po - - - mi - luj, Go - - - spo - di. *f*

11

Pl.C.

T 1

8 Go-spo-di po-mi - luj, Go-spo-di po - mi - luj, Go-spo-di po - mi - luj, Go-spo-di po - mi - luj,

T 2

8 Go-spo-di po-mi - luj, Go-spo-di po - mi - luj, Go-spo-di po - mi - luj, Go-spo-di po - mi - luj,

B

8 Go-spo-di po - mi - luj, Go-spo-di po - mi - luj, Go-spo-di po - mi - luj,

B

Go-spo-di po - mi - luj,

15

Pl.C.

Chris - te _____ e - - - le - i - son.

T 1

8 Go - spo - di po - mi - luj, *p* Go - - - - - spo - di,

T 2

8 Go - spo - di po - mi - luj, *p* Go - - - - - spo - di,

B

8 Go - spo - di po - mi - luj, *p* Go - - - - - spo - di,

B

8 Go - spo - di po - mi - luj, *p* Go - - - - - spo - di,

17

Pl.C.

Chris - te _____ e - - - - - le - i - son.

T 1

8 po - - - - - mi - - - luj,

T 2

8 po - - - - - mi - - - luj,

B

8 po - - - - - mi - - - luj,

B

8 po - - - - - mi - - - luj,

18

Pl.C.

Chris - te - - - - e - - - - le - i - son.

T 1

8 Go - - - - spo - - - - di.

T 2

8 Go - - - - spo - - - - di.

B

8 Go - - - - spo - - - - di.

B

Go - - - - spo - - - - di.

19

Pl.C.

T 1

8 *mf* fo - spo - di po - mi - luj, Go - spo - di po - mi - luj, Go - spo - di po - mi - luj,

T 2

8 *mf* fo - spo - di po - mi - luj, Go - spo - di po - mi - luj, Go - spo - di po - mi - luj,

B

8 *mf* Go - spo - di po - mi - luj, Go - spo - di po - mi - luj,

B

mf

26

Pl.C.

Ky - - - ri - e - - - e - - - le - - - i - son.

T 1

Go - - - spo - - - di

T 2

Go - - - spo - - - di

B

B

27

Pl.C.

Ky - ri - e - - - e - - - le - - - i - son.

T 1

Go - - - spo - - - di.

T 2

Go - - - spo - - - di.

B

Go - - - spo - - - di.

B

28 (*)

Pl.C.

Musica haec pro unione populi christiani, tibi per quod unitatis et pacis in ecclesia tua
Domine, oblatum sanctificatum: nobis dona concedas,

T 1

8 [Aah]

T 2

8 [Aah]

B

8 [Aah]

B

30

Pl.C.

Per Dominum nostrum Jesum Christum Filium tuum, qui tecum vivit et regnat in unitate
Spiritus Sancti,

T 1

8

T 2

8

B

8

B

8 [Aah]

(*) Latin recitative: adapted from the *Secreta* prayer in the votive mass for the union of the Church.

31

Pl.C.

T 1

T 2

B

B

mp Ny - ne i pri - sno i vo vje - ki vje - kof.

mp Ny - ne i pri - sno i vo vje - ki vje - kof.

mp Ny - ne i pri - sno i vo vje - ki vje - kof.

mp Ny - ne i pri - sno i vo vje - ki vje - kof.

34

Presto agitato

Pl.C.

T 1

T 2

B

B

p A - men, a - men, a - men, a - men,

p A - min, a - min, a - min, a - min,

p A - min, a - min, a - min, a - min,

p A - min, a - min, a - min, a -

38

Pl.C.

a - men, a - men, a - men, a - men, a - men,

T 1

8 a - min, a - min, *ff* a - min, a - min, a - min,

T 2

8 a - min, a - min, *ff* a - min, a - min, a - min,

B

8 min, a - min, a - min, a - min, a - min, a -

B

ff min, a - min, a - min, a - min, a - min, a -

43

Pl.C.

a - men, a - men, a - men, a - - - men.

T 1

8 a - min, a - min, a - min, a - - - min.

T 2

8 a - min, a - min, a - min, a - - - min.

B

8 min, a - min, a - min, a - min.

B

min, a - min, a - min, a - min.